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7
204
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Erster Abend
Das Hindumädchen

First Evening
The Hindoo Maiden

I
Spieler links
(Secondo)

Edward MacDowell. Op. 21

Larghetto

pp *misterioso*

p

sempre cresc.

smorzando

Erster Abend
Das Hindumädchen

First Evening
The Hindoo Maiden

I
Spieler rechts
(Primo)

Edward MacDowell. Op. 21

Larghetto

p tranquillo

poco marc. *sempre cresc.*

f *p* 1

Spieler links
(Secondo)

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system begins with a piano (*pp*) dynamic and a *poco a poco cresc.* instruction. The second system continues the *cresc.* and introduces *agitato e poco acceler.*. The third system features a *f allargando* section followed by a *rit.* (ritardando) and a *p* (piano) dynamic. The fourth system includes a *rall.* (ritardando) and a *dolciss.* (dolcissimo) instruction. The fifth system concludes with a *dim.* (diminuendo) and a *ppp* (pianissimo) dynamic. The score is characterized by flowing sixteenth-note passages in the right hand and sustained chords or simple rhythmic patterns in the left hand.

pp *poco a poco cresc.*

sempre cresc. *agitato e poco acceler.*

f allargando *rit.* *p* *pp*

dolciss. *rall.*

dim. *pp* *ppp*

Spieler rechts
(Primo)

5

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics and markings are: *ppp*, *dolce*, and *poco a poco cresc.*

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The key signature has two flats. The time signature is 4/4. The marking is: *agitato e poco accelerando*.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The key signature has two flats. The time signature is 4/4. The markings are: *allargando*, *f marcato*, *ritard.*, and *dolce*.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The key signature has two flats. The time signature is 4/4. The marking is: *rall.*

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The key signature has two flats. The time signature is 4/4. The markings are: *p legatiss.*, *pp*, and *ppp*.

Vierzehnter Abend
Storchgeschichte

Fourteenth Evening
Story of the Stork

II
Spieler links
(Secondo)

Allegretto giocoso

The musical score is written for piano and treble staves. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Allegretto giocoso'. The score is divided into five systems. The first system starts with a piano (*p*) dynamic. The second system includes a tenuto (*ten.*) marking and a piano-piano (*pp*) dynamic. The third system includes a piano (*p*) dynamic and a tenuto (*ten.*) marking. The fourth system includes a piano-piano (*pp*) dynamic, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic and a smorzando (*smorzando*) marking. The score is written in a clear, legible style with standard musical notation.

Vierzehnter Abend
Storchgeschichte

7

Fourteenth Evening
Story of the Stork

II
Spieler rechts
(Primo)

Allegretto giocoso

p

pp

p

sotto voce *molto cresc.* *f*

dolce *poco a poco smorzando*

Spieler links
(Secondo)

più lento

ppp *dolciss.*

poco a poco Tempo I

poco allargando *pp*

1

poco ritard. *dolce*

pp *smorzando* *ppp*

Spieler rechts
(Primo)

9

più lenta
recitando
ppp
dolciss.

8
poco allargando
p poco a poco
Tempo I

8

poco ritard.
p

pp
smorzando
ppp

Dreiundzwanzigster Abend

In Tyrol

Twenty-third Evening
In the TyrolIII
Spieler links
(Secondo)

Moderato placido

2 *p*

cresc. *pp*

poco a poco dimin. rall.

In Tyrol

Twenty-third Evening

In the Tyrol

III

Spieler rechts

(Primo)

Moderato placido

pp quasi campana

sempre pp

poco a poco dimin. rall.

Spieler links
(Secondo)

a piacere

ppp

2 Ped.

pp poco a poco accelerando e cresc.

p acceler.

sempre cresc.

sempre acceler.

Allegro

ff

poco a poco ritard.

dimin. -

sempre ritard.

poco a poco

molto rallentando

perdendosi ppp

Spieler rechts
(Primo)

13

a piacere, quasi corno *ten.*

ppp *pp*

p poco a poco accelerando e cresc.

p *acceler.* *cresc.* *legg.*

8

sempre acceler. *al* *Allegro e sempre mf*

8

poco a poco ritard.

8

sempre ritard. *molto rallent.* *p*

8

Spieler links
(Secondo)

Tempo I

pp

cresc.

religioso

p

rit.

dolce

rall.

ppp

This musical score is for the second part of a piece titled 'Spieler links'. It is written for piano and features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into five systems, each with a treble and bass staff. The first system begins with a 'Tempo I' marking and a piano (*pp*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system is marked 'religioso' and begins with a piano (*p*) dynamic, ending with a ritardando (*rit.*) marking. The fourth system continues the 'religioso' mood. The fifth system introduces a 'dolce' (sweet) marking, followed by a 'rall.' (rallentando) marking, and concludes with a pianissimo (*ppp*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Spieler rechts
(Primo)

15

Tempo I

8
come prima

8
sempre p

8

8
rit.

dolce. *rall. ppp*

Achtundzwanzigster Abend
Der Schwan
Twenty-eighth Evening
The Swan
IV
Spieler links
(Secondo)

Andantino calmato

8 2
Spieler rechts
(Primo)

p legatiss.

dim. *pp*

pp

pp

Achtundzwanzigster Abend
Der Schwan
Twenty-eighth Evening
The Swan
IV
Spieler rechts
(Primo)

17

Andantino calmato



Spieler links
(Secondo)

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The right hand (treble staff) features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The left hand (bass staff) provides a harmonic accompaniment with chords and moving lines. Dynamics include *dolce*, *f*, *p*, and *calando*. The score ends with a double bar line and a repeat sign.

dolce

f *p*

p

calando *p*

Spieler rechts
(Primo)

19

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a *dolce* marking. The lower staff is in bass clef with the same key signature. Both staves feature a series of chords and single notes, with a fermata over the final measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a fermata. The lower staff is in bass clef with the same key signature. The system concludes with a *sotto voce* marking.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. Both staves feature a series of chords and single notes, with a fermata over the final measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The system concludes with a *p* (piano) marking.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The system concludes with a *calando* marking and a final measure marked with a '3'.

Spieler links
(Secondo)

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef with a key signature of one sharp (F#), featuring a sustained harmonic accompaniment of chords. The instruction *poco cresc.* is written above the lower staff towards the right.

Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#), continuing the melodic line. The lower staff is in bass clef with a key signature of one sharp (F#), continuing the harmonic accompaniment. The instruction *dim.* is written above the lower staff, and *rit.* is written above the upper staff towards the right.

Third system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#), featuring a melodic line with many sixteenth notes. Above the staff, the text *8 (Spieler-rechts) (Primo)* is written. The lower staff is in bass clef with a key signature of one sharp (F#), featuring a sustained harmonic accompaniment. The instruction *ppp* is written above the lower staff towards the left.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#), continuing the melodic line. The lower staff is in bass clef with a key signature of one sharp (F#), continuing the harmonic accompaniment. The instruction *pp* is written above the lower staff towards the right.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#), continuing the melodic line. The lower staff is in bass clef with a key signature of one sharp (F#), continuing the harmonic accompaniment. The instruction *ppp* is written above the lower staff, and *rallent.* is written above the upper staff towards the right.

Spieler rechts
(Primo)

21

p

cresc.

dim.

rit.

p legatiss.

rit.

dolciss.

pp

rallent.

Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening
Visit of the Bears

V

Spieler links
(Secondo)

Allegretto semplice

pp

tr

p

marc.

pesante ma pp

ff

pp ten.

poco rall.

Einunddreissigster Abend

Bärenbesuch

Thirty-first Evening
Visit of the Bears

V

Spieler rechts
(Primo)

Allegretto semplice

p

p dolce

mf

ff

pp ten.

poco rall.

Spieler links
(Secondo)

The musical score is written for piano in 3/4 time. It consists of five systems of staves. The first system includes markings for *stretto*, *a tempo*, *mf*, *poco marc.*, and *pesante*. The second system features triplets in both hands. The third system is marked *non legato* and *ff alla marcia*. The fourth system includes *pp*, *p*, and *pp* dynamics, along with the instruction *2 Pedali*. The fifth system concludes with *ma pesante*, *perdendosi*, *rall.*, and *ppp*. The score is characterized by frequent triplet patterns and a variety of dynamic markings.

stretto *a tempo* *mf* *poco marc.* *pesante*

non legato *ff alla marcia* *fz*

pp *p* *pp* *2 Pedali*

ma pesante *perdendosi* *rall.* *ppp*

Spieler rechts
Primo

25

stretto a tempo

This system contains the first four measures of the piece. It features a treble and bass staff. The first measure has a trill in the treble. Measures 2 and 3 contain triplets in both staves. Measure 4 continues the triplet pattern. The tempo marking 'a tempo' appears above the staff in measure 3.

This system contains measures 5 through 8. It continues the triplet patterns from the previous system. Measure 5 has a trill in the treble. Measures 6 and 7 have triplets in both staves. Measure 8 ends with a triplet in the bass staff.

ff alla marcia molto cresc.

This system contains measures 9 through 12. The key signature changes to one sharp (F#). Measure 9 has a trill in the treble. Measures 10 and 11 have triplets in both staves. Measure 12 ends with a trill in the treble. The dynamic marking *ff* (fortissimo) is in measure 9, and *molto cresc.* (molto crescendo) is in measure 12.

fz 2 *mf* *p semplice*

This system contains measures 13 through 16. Measure 13 has a trill in the treble. Measure 14 has a fermata over a half note in the treble. Measure 15 has a trill in the treble. Measure 16 has a trill in the treble. The dynamic markings *fz* (forzando), *mf* (mezzo-forte), and *p semplice* (piano semplice) are indicated.

pp *ppp* smorzando -

This system contains measures 17 through 20. Measure 17 has a trill in the treble. Measure 18 has a trill in the treble. Measure 19 has a trill in the treble. Measure 20 has a trill in the treble. The dynamic markings *pp* (pianissimo), *ppp* (pianississimo), and *smorzando* (diminuendo) are indicated.

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In a manner this collection is unique. It embraces in one volume the six most representative orchestral concert-overtures, arranged for piano four hands, independent and individual tonal poems, not intended to serve as instrumental introductions preceding an opera, but complete each in itself. Tchaikowsky's poetic *Romeo and Juliet*, as well as his grandiose *Hamlet* overture; Goldmark's fascinating *Sakuntala*, its music breathing the fragrance of the immemorial East; Massenet's *Phèdre*, incarnation in tone of the spirit of classic tragedy; Wagner's important contribution to the musical literature of the *Faust* legend, and Berlioz's brilliant and scintillating *Roman Carnival*, make up the contents of the volume. They are emphatically recital pieces, difficult even in this four-hand arrangement. Mr. Oesterle has provided them with an adequate and convenient fingering.

PIANO 4 HANDS

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NICOLAI, SPOHR, WAGNER, WEBER

Edited and Fingered by LOUIS OESTERLE

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Nationality and excellence have been the sole criterions acknowledged in compiling this collection. Mr. Oesterle's aim has been to get together a number of "good" overtures in the broadest sense of the word—as the names of Wagner and Flotow, of Beethoven and Nicolai in juxtaposition, prove—and this he has accomplished most successfully. The contents of the volume include the second *Leonora* overture by Beethoven; those two old favorites, *Martha* and *Stradella*, by Flotow; Gluck's ever youthful *Iphigenia in Aulis*; Mozart's imperishable *Marriage of Figaro*; Nicolai's sprightly comedy-overture to the *Merry Wives of Windsor*; the overture to Spohr's poetic East Indian opera *Jessonda*, to Wagner's *Rienzi* and to Weber's *Freischütz*. All have been edited and fingered with the compiler's usual care and skill.